

NATIONAL HISTORIC LANDMARKS *Network*

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National Park Service, National Historic Landmarks Program

Summer 2000

Angel Island Immigration Station: Preserving a National Treasure

by Daniel Quan

FROM 1910 TO 1940, ANGEL ISLAND Immigration Station, located in the San Francisco Bay, was the primary port of entry for immigrants arriving on the West Coast. Its most significant role was as a detainment center for Chinese immigrants, who were subject to exclusionary immigration laws from 1882 until 1943. While detained, many Chinese immigrants carved poignant, emotional poems into the walls of the detention barracks. Over 100 poems have been documented, many of which are still visible today. For this reason and because the station played a key role in the shaping of the American West, Angel Island Immigration

Station was designated a National Historic Landmark in 1997.

The immigration station is part of Angel Island State Park, a unit of the California Department of Parks and Recreation. The movement to preserve and restore it has been led by the Angel Island Immigration Station Foundation, a volunteer group that successfully lobbied for \$250,000 in state funds for initial stabilization of the detention barracks, thereby allowing the building to be opened to the public. Since then, no other public or private funds have been secured to continue the preservation effort. The landmark designation provided the

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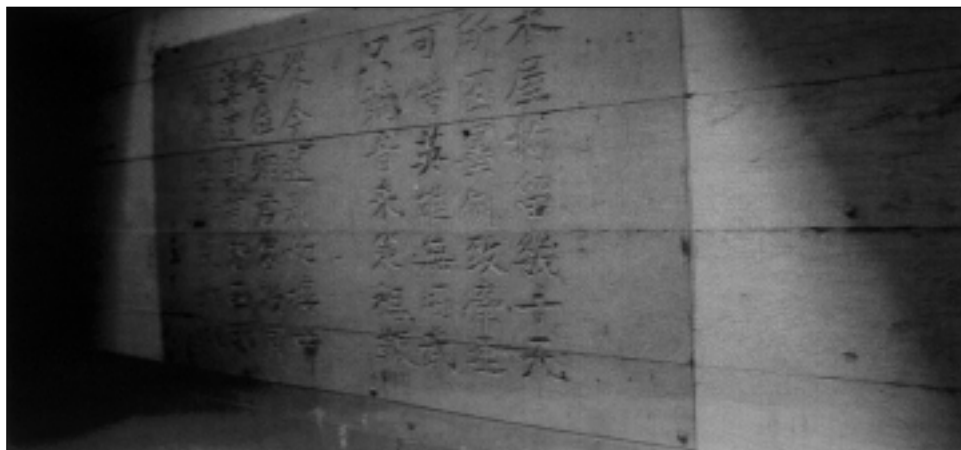
Major Steps for Stewards

by Mary L. Leach

THE NATIONAL HISTORIC Landmark Stewards Association (NHLSA) has taken the first major steps in becoming a national organization. Its Articles of Incorporation and its Bylaws were recently filed in the Commonwealth of Pennsylvania. In addition, its 501(c)(3) application for recognition as a charitable organization is being finalized for submission to the Internal Revenue Service. In the meantime, the University of Maryland Foundation has agreed to receive charitable contributions on behalf of the NHLSA. Supporting membership gifts totaling over \$6,000 from individuals and organizations interested in its mission have been received.

In late January, a Nominating Committee was appointed and charged with developing a national Board. Andrea Lazarski, New York State Capital NHL, agreed to chair this committee along with Russ and Jackie Mariott, General Floyd House NHL, and Florence Leon, Hermitage NHL, assisted by Vicki Sandstead of the National Park Service.

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Carved Chinese poetry in the detention barracks, Angel Island Immigration Station, California.
Photo courtesy Daniel Quan, 1999.

In 2000 and Beyond

by Paula Cook

AS WE TURN OUR CALENDARS THIS YEAR, we enjoy the timely opportunity to reflect on our success as a growing program and plan for our contribution to the continuing preservation and appreciation of National Historic Landmarks.

This year you will notice changes in how we provide public outreach. In response to your concerns, we have given *National Historic Landmarks Network* a new look. We are also in the process of expanding our program web site to provide greater and more effective access to technical information. We have developed a multimedia presentation all about National Historic Landmarks we hope will serve stewards in communicating the importance of these most significant historic resources. We have also published a directory of service providers through a partnership between the National Park Service and the National Trust for Historic Preservation as part of a continuing effort to identify who can assist you with your particular National Historic Landmark needs. Our efforts in this year, as in the past, are to improve

our communication with you, our circle of National Historic Landmark owners and friends.

In this issue of *National Historic Landmarks Network*, learn about on-going activities of the National Historic Landmarks program in Stewardship News; find out about Grants to NHLs; hear from the National Historic Landmark Stewards Association about its growing success as well as activities of other NHL friends groups, NPS collaborations and recent NHL designations in National News; read about NHL-related activities of the Advisory Council on Historic Preservation and the National Trust for Historic Preservation in Partnership News; and note news items of import in Bits in Bytes.

We look forward to continuing to provide quality assistance to you, our readers, both in 2000 and beyond.

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Mission of the National Park Service

The National Park Service is dedicated to conserving unimpaired the natural and cultural resources of the National Park System for the enjoyment, education and inspiration of this and future generations.

The Service is also responsible for managing a great variety of national and international programs designed to help extend the benefits of natural and cultural resource conservation and outdoor recreation throughout this country and the world.



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ALASKA

Kake Cannery Receives Plaque

by Janet Clemens

KAKE CANNERY, LOCATED 90 miles southeast of Juneau, is Alaska's newest National Historic Landmark. The cannery owners, the Organized Village of Kake, invited the National Park Service to present the NHL plaque during their community's traditional "Kake Day" celebration held in early January. Annually, the event provides opportunities for the Kake people to remember and commemorate their history. The Kake Cannery is central to this celebration, especially for residents who remember the days when the cannery was the economic mainstay of the community and employed their relatives and friends.

While in operation, the Kake Cannery was a self-contained site where workers lived during the entire salmon season. The large industrial-style buildings are characteristic of most salmon canneries erected in Alaska in the late 19th and early 20th-centuries. The buildings reflect the catching, processing, and canning of North Pacific salmon and the housing of Alaska Native, Euro-American, Oriental, Filipino, African American, and other foreign labor cannery employees. The cannery has a strong cultural link with the Tlingit Natives who fished and worked at the cannery and contributed to its labor force. A unique feature of the main cannery building exterior is the "Lucky Lady" mural that noted Tlingit artist Charlie Gunnock painted in a Pacific Northwest Indian style in the early 1900s.

Because of steady use, the sprawling complex remained in good condition until 1977, when the cannery closed indefinitely after several years of poor salmon runs. This is the only cannery that has been designated a National Historic Landmark.

Although the plaque ceremony was

Gary Gauthier, NPS Superintendent of Sitka National Historical Park, presents the Kake Cannery NHL plaque to Samuel Jackson, President of the Organized Village of Kake.

Photo courtesy Janet Clemens.



expected to take place in Kake, stormy weather cancelled all scheduled flights—leaving the NPS delegation and the President of the Organized Village of Kake stuck at the Juneau airport. In the spirit of "the show must go on," Gary Gauthier, NPS Superintendent of Sitka National Historical Park, presented Samuel Jackson, President of the Organized Village of Kake, with the hefty bronze plaque in a quiet corner of the airport.

Superintendent Gauthier spoke words of appreciation for the efforts of both the Organized Village of Kake and local residents, especially Mike and Edna Jackson, to preserve the cannery. Mr. Jackson spoke of memories about his father and others

who worked for the cannery. Mr. Jackson also thanked NPS Alaska Support Office staff Sande Anderson, Steve Peterson, and Linda Cook for their support and technical assistance over several years. The NPS prepared HAER documentation as well as the NHL nomination for the cannery.

The Kake Cannery NHL stewards are seeking funding to restore some of the historic buildings for community and tourism uses.

Janet Clemens is National Register Historian with the Alaska Support Office, National Park Service

CALIFORNIA

Stewards Meet in Monterey

by Michael Crowe

THE HISTORIC SETTING FOR THE first meeting of NHL owners and stewards from California and Nevada was Monterey, California. The meeting was held Thursday, April 13 at the NHL Cooper-Molera Adobe, also a National Trust property. Approximately 35 people gathered to meet and discuss ideas and issues relevant to the group. The NHLs represented ranged from educational institutions (Stanford University), pri-

vate homeowners (Rancho Los Alamos), National Parks (Yosemite), private institutions (San Francisco Presidio) and cities (San Francisco Cable Cars). The meeting was organized by Michael Crowe, NHL Coordinator in the NPS San Francisco Office and Matilde Gil, graduate student intern from Madrid, Spain. They were assisted by NPS staff from Washington, Boston, and Philadelphia. The meeting was held in conjunction with the California Preservation Foundation annual meeting. Next year, the NHL stewards meeting will be held in San Diego, either in Balboa Park or at the Hotel Del Coronado, both NHLs.

Michael Crowe is an Architectural Historian and Coordinator of the NHL Program with the Pacific Great Basin Support Office, National Park Service

springboard for the Immigration Station Foundation to reinvigorate the preservation campaign.

Five years ago, the Foundation launched an awareness campaign in conjunction with its application for National Historic Landmark status. What resulted was a traveling exhibition and speakers program that has been touring the country for four years. The campaign provided a platform for networking with legislators, public agencies, and community groups to raise awareness and form alliances.

Through this process, the Foundation realized it did not have a clear preservation vision nor the internal structure to support a long-range project. Rather than plunging ahead, it took one step back to re-evaluate. Board development and recruitment was tackled first. Next came the transition from an all-volunteer board to one with a professional staff and an operating budget. Concurrently, the mission and vision of the organization and the type and extent of programs that could be supported were considered. For the past few years, the organization has been in a fluid state as policies, plans, and solutions have been debated, instituted, and refined. While

struggling with internal organization, Foundation members actively sought avenues for funding site preservation. Public relations soon played a key role in the visibility and credibility of the organization. Public awareness continues through on-site media events, newspaper articles, television and radio interviews, and the touring exhibit program.

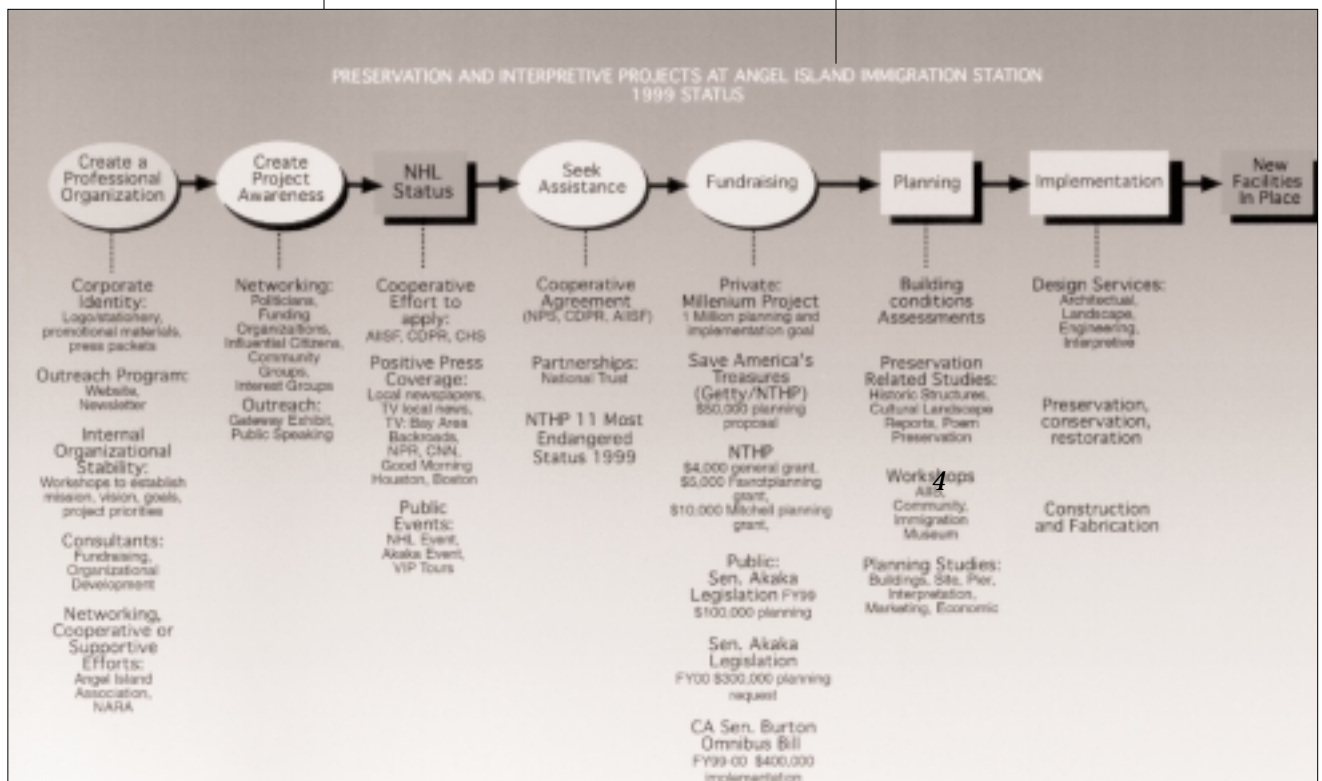
Following landmark designation, the Foundation focused on the strategic partnerships needed to achieve its preservation goals. A cooperative agreement was developed with the Angel Island Immigration Station, the California Department of Parks and Recreation, and the National Park Service. Interest was expressed by Senator Daniel Akaka (D-Hawaii), who authored legislation providing \$100,000 in seed money to study the feasibility of an immigration museum project in the San Francisco area; possibly on Angel Island. National recognition has been bolstered through three National Trust grants to study preservation of the station. The Station was designated an Official Save America's Treasures project by the National Trust for Historic Preservation. This opened the door for nomination as one of the National Trust's "11 Most Endangered Sites in America." Inclusion as

one of the 11 Most Endangered catapulted Angel Island into the national spotlight in 1999. With momentum gathered, California State legislators were called upon to lend their support to the project. The result was a state appropriation of \$400,000 for planning and initial implementation, and inclusion of a \$15 million line item for the immigration station in a California State Parks bond measure that passed in March 2000. First Lady Hillary Rodham Clinton lent her support by delivering the keynote speech at a fundraising event co-sponsored by the Foundation and the National Trust's Save Americas Treasures Program.

With both Federal support and private support from the National Trust, the Getty Trust, and numerous regional foundations, the Immigration Station Foundation has been able to, "leap tall buildings in a single bound." With Foundation building blocks in place, the group is now poised to tackle building assessments, feasibility studies, and master planning—the elements necessary to guide future preservation and restoration efforts.

Daniel Quan is an architect and interpretive exhibit designer who is a board member and past president of the Angel Island Immigration Station Foundation. He currently coordinates preservation studies at the Immigration Station

Angel Island Immigration Station Foundation's workplan illustrating the many steps and relationships involved in developing this project. Chart courtesy Daniel Quan.





The Shenandoah-Dives (Mayflower) Mill in Silverton, Colorado in the 1930s.

Photo courtesy the San Juan County Historical Society, Silverton, Colorado.

COLORADO

Colorado Mill Achieves NHL Status

by Dawn Bunyak

ON FEBRUARY 16, 2000, THE Secretary of the Interior designated the Shenandoah-Dives Mill in Silverton, Colorado, a National Historic Landmark. The Shenandoah-Dives is the first 20th-century flotation mill to be added to this prestigious listing. It is also the 16th National Historic Landmark designated in the state of Colorado, with the last designation in 1987. The Shenandoah-Dives Mill, which is locally referred to as the “Mayflower Mill” after the Mayflower mine portal on King Solomon Mountain, is two miles northeast of Silverton on Highway 110.

The Shenandoah-Dives Mill is nationally significant for its exceptional integrity as an early 20th-century flotation mill, reflecting America’s mining heritage and the evolution of important milling practices in hard-rock mining operations primarily found in the Rocky Mountain West. It is the only intact and fully functional mill of its type, and is one of only four extant mills of this size remaining in the US.

The Shenandoah-Dives Mill NHL nomination was the culmination of a joint project with the San Juan County Historical Society, the Town of Silverton, the University of Colorado at Denver, and the Intermountain Region Support Office-Denver, National Park Service. In the absence of a National Historic Landmark theme study on 20th-century mining, the nomination required a thorough study of the nation’s metal flotation mills from the development of flotation for commercial use in 1905 through 1959, when this size mill became obsolete. This overview of flotation mills in the United States was dependent upon the assistance of numerous Federal and State agencies, as well as private mining and milling companies. The result of this research is a published survey, *Frothers, Bubbles and Flotation*, by Dawn Bunyak, which provides a framework for identifying and preserving milling and mining resources. The Shenandoah-Dives Mill NHL demonstrates how partnership between local, State, and Federal entities can further the preservation of nationally significant sites and structures.

Constructed in 1929, the Shenandoah-Dives Mill was designed for milling base metal ores (gold, silver, copper, lead, and zinc) from low-grade gold ore by the flotation method. In the summer of 1925, a group of Kansas City, Missouri, capitalists contracted Charles Chase of Denver to travel to the San Juan Mountains in southwestern Colorado to locate and purchase a gold mine for their investors. By 1927, the Shenandoah-Dives Mining Company was formed and began mining operations. The

company rented a mill until the Shenandoah-Dives Mill was built. Through booms and busts, the Shenandoah-Dives mine and mill weathered the market, eventually playing a critical role in supplying base metals to manufacturers supporting US military preparedness during World War II. Eventually, overseas markets seriously affected the American mining industry, and after 63 years of operation, the Shenandoah-Dives Mill closed in 1992.

The Shenandoah-Dives Mill contains virtually all of its working components enclosed within a 1,000-ton mill complex. The complex displays all of the buildings and processes illustrative of flotation milling, including conveyance to the mill by aerial tramway, mill building, conveyors and crushing plant, administrative and operations office, machine shop (a complete inventory of equipment), and fully equipped metallurgical lab/assay office. The mill building contains all of its original technological components (flotation cells, classifiers, filters, and crushers) demonstrating the evolution of the 20th-century mining and milling industry and the products it made available to manufacturing in the era of American industrialization.

After numerous public hearings and amendment of mining permits, the Sunnyside Gold Corporation donated the “Mayflower” Mill to the San Juan County Historical Society in 1995. Silverton commemorated the donation of the mill with a gala celebration. “The historic Shenandoah-Dives Mill was saved from demolition and

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destruction,” said Beverly Rich, San Juan County Treasurer. “The community is especially proud now that the mill has been awarded Landmark status. We knew all along what an important place this complex has been in our local history, and now its importance nationally is known as well. Silverton and the San Juan County

Historical Society are proud to have saved a national treasure.”

The mill, an interpreted site, is open to the public from 9:00 A.M. to 5:00 P.M. daily, beginning Memorial Day through mid-September. Tours, led by retired miners and mill men, are every half-hour throughout the day. Special tours can be

arranged by calling the San Juan County Historical Society at 970.387.0294. The mill is located two miles north of Silverton on Colorado Highway 110 and 56 miles north of Durango on Highway 550.

Dawn Bunyak is a Historian with the Intermountain Support Office-Denver, National Park Service

FLORIDA

St. Augustine Field Trip

by Mark R. Barnes

NATIONAL PARK SERVICE STAFF from the Castillo de San Marcos National Monument and the Southeast Regional Office (SERO) played host to preservation students from the Savannah College of Art and Design’s (SCAD) Historic Preservation Department during a field trip to St. Augustine, Florida. SCAD’s Historic Preservation Department currently has one of the largest enrollments among the historic preservation degree programs in the nation. The department Chair, Hector Abreu, accompanied the students on the field trip. He has encouraged students to visit National Historic Landmarks in the coastal area of the southeastern United States and to work with the NPS in enhancing the documentation on existing landmarks as part of their training in historic preservation.

On the first day, the SCAD students were treated to a visit of an archeological excavation being conducted by the St. Augustine City Archeologist, Carl Halbirt. Mr. Halbirt discussed the history of archeological investigations within the old Spanish town and specifically his new excavation on St. George Street near the City Gates. Following this, Mark Barnes of the NPS-SERO continued the tour of the St. Augustine Town Plan Historic District, describing the history of the development of the Spanish town and visiting the numer-

ous pre-1821 buildings still standing within the historic district. The first day’s tour concluded with a summation of the current state of the NHL nomination for the St. Augustine Town Plan Historic District.

On the second day, the park rangers at the Castillo provided an in-depth tour of the old coquina stone fort of San Marcos. The students were able to get an up-close view of the old fort and ask questions regarding the present NPS efforts to stabilize and preserve this national resource. For those hardy enough, the tour moved south to visit Fort Matanzas, which guards the southern approach to St. Augustine. Superintendent Gordie Wilson and the park staff are all to be commended for their support of this tour and for providing the students with such a great preservation experience.

SCAD and SERO hope this field trip will develop into a student project to revise and enhance the present St. Augustine NHL nomination. The current nomination does not include any information on the

decades of archeological investigations conducted within the town area, nor does it contain a complete listing of all of the pre-1821 Spanish colonial buildings known to exist in St. Augustine. Additionally, the NHL nomination does not include the outlying defensive works of the old Spanish town.

Previously, SCAD students worked on a long-range, four-year project to inventory the approximately 1,500 historic buildings in the Savannah Historic District in an effort to assist SERO in revising the NHL nomination form for this resource. Other SCAD students have helped NPS by revising older NHL nomination forms for the Scarborough House in Savannah, Georgia, and by conducting background research for new NHL nominations, such as Fort James Jackson, located down river from Savannah, and recently designated by the Secretary of the Interior as an NHL.

In 2000, SERO will be meeting with professors and students in historic preservation programs throughout the southeast to encourage them to work in conjunction with the NPS in visiting NHLs, acquiring new photos and slides, and conducting assessments of the information needed to upgrade the present documentation on these nationally significant properties. In this manner, SERO will be able to accomplish a great deal of site visitation and information gathering with the assistance of preservation students, who gain valuable experience towards a career in historic preservation.



Students from the SCAD Preservation Department during their tour of the Castillo de San Marcos in St. Augustine, Florida. Department Chair Hector Abreu (right). Ranger Frank Suddeth (left), who led the tour. Behind him is costumed interpreter John Cipriani. Photo Courtesy Mark R. Barnes, 1999.

Mark R. Barnes is an Archeologist with the Southeast Regional Office, National Park Service

Mackinac Island NHL Updated

by Katherine Cederholm

MACKINAC ISLAND'S INVOLVEMENT in the expansion of the Old Northwest and the island's role as a military and fur trading outpost prior to 1830 were the basis for its designation as an NHL in 1960. This year, a revised nomination is being presented to update the island's NHL status. The amendment expands the designation to include the entire island and its acclaim as a fashionable tourist destination since the mid-19th century. The resort area endowed the island with luxurious summer cottages and premier inns and hotels, including the 1887 Grand hotel.

Mackinac Island is located in the straits of Mackinac, between the upper and lower peninsulas of Michigan. Over 80 percent of the island is under the jurisdiction of Mackinac State Historic Parks. The island retains its historic atmosphere through a ban on motorized vehicles and through dedication to preserving its heritage of original buildings and features.

Katherine Cederholm is Museum Educator with the Mackinac Island State Park Commission

NEW JERSEY

Cape May Congress A Success!

by Lisa Kolakowsky Smith

FOR THE FIRST TIME, NHL STEWARDS from all over the nation joined together for a Congress in Cape May, New Jersey to discuss, what else? National Historic Landmarks!

Stewards from 16 states and the District of Columbia, including attendees from all 7 regions of the NPS attended the Congress,



A 1909 view of Fort Mackinac, featuring the upper gun platform and the west end of the village.

Photo courtesy Mackinac State Historic Parks, Michigan.

with the farthest traveling from Alaska. While the Stewards came from all over the country and from an incredibly diverse number of sites, once together, they learned that they had many things in common besides working with an NHL. The stewards organized into five affinity groups by ownership-type for in-depth discussions on needs and solutions for NHLs.

A great deal of time was also spent on the National Historic Landmark Stewards Association (NHLSA), the newly formed non-profit group organized to preserve, protect, and promote all NHLs in the country. The NHLSA hosted an opening reception on Monday evening. During the reception, the NHLSA working committee invited all NHL stewards to sign a ceremonial charter for the organization, in support of the formation of the group.

Marie Rust, Director of the Northeast Region of the National Park Service, opened the meeting on behalf of Robert Stanton, Director of the National Park Service, who was unable to attend. Stephanie Copeland, Director of Edith Wharton's home, The Mount—an NHL in Massachusetts—shared the compelling story of her restoration project and how the NHL turned from dire straits to a success

story. Ms. Copeland emphasized the staff's preparation of an effective application for a Federal Save America's Treasures grant for \$2.65 million. A visit from First Lady Hillary Rodham Clinton also assisted in this NHL's preservation efforts. Jane Couch, fundraising consultant, spoke to the plenary session on best approaches for the NHLSA to raise money for its purposes. Jim Pepper, from the Northeast Region of the NPS, also addressed the plenary session, providing insight on ways the NHLSA can proceed in advocating for NHLs.

By the conclusion of the Congress, the Stewards had a clear sense of what was needed for all NHLs throughout the nation. During the closing session, Stewards summarized the affinity group discussions, focusing on a list of goals for NHLs and how the NPS, the NHLSA and NHLs themselves can accomplish these goals. Some of the goals identified by the Stewards were advocacy, education of the public on NHL existence and significance, and outreach to all NHL stewards throughout the nation. Sharon Park spoke on behalf of the NPS, offering support for a variety of issues to benefit NHLs including facilitating relationships between Superintendents of National Parks and Stewards of NHLs, publishing "success stories" of NHLs on the website, continued

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support for NHL Congresses, and the NHLSA.

The Congress lasted for four information-filled days and gave the Stewards a lot of time to get to know each other and to sympathize with each other's needs. The Congress was coordinated by the staff of the Northeast region of the NPS with the support and assistance of the other regions.

PENNSYLVANIA

Hooray for Hollywood or "Lights, Camera, Action!"

by Lisa Kolakowsky Smith

IN OUR FIRST INSTALLMENT OF "Hooray for Hollywood," we learned how an NHL was using the power of Hollywood to restore the engines and cars that are crucial to the understanding of the B&O Railroad Roundhouse. In this issue, we will learn about what it is like to have the masses from Hollywood descend on an NHL to shoot a major motion picture, or two, or three—

Lisa Kolakowsky Smith recently interviewed Sean Kelly, Program Director of Eastern State Penitentiary, an NHL in Philadelphia. They met to discuss the experience Sean and the Penitentiary staff have had with Hollywood—the good and the bad. Their discussion follows.

LMKS: *What movies have been filmed in the Prison?*

SK: *Return to Paradise* and *12 Monkeys*. The Prison was also the set for Tina Turner's music video for *Return to Thunderdome*. It has also been the set for a bunch of "B" movies and four rap videos.

LMKS: *What about being featured in other media?*

SK: Well, Anthropologie (a clothing store) just shot their new catalog here. ESPN shot photos of the Temple basketball team for their Halloween magazine issue. There were also still photos of two new bands, Danzig and Silver Chair, although I don't know who they are! The

Prison has also been featured many times on television in documentaries and other spots. For example, CSPAN did a one-hour live spot from Philadelphia and filmed the entire show from the Prison. That was nerve wracking. When Dan Rather broadcast live from Philadelphia a few months ago, he listed quirky Philadelphia museums and included the Prison. There have been a few documentaries as well, like the hour-long show on the History Channel and two BBC shows. They finished one in October that will air on A&E and filmed one on Supermax Prisons that opens with Eastern State and will air in the fall.

LMKS: *This is a pretty exciting adventure. How are you chosen to be in a movie?*

SK: We don't do anything. Actually, they come to us. The City (of Philadelphia) has a great Film Office that directs site scouts our way.

LMKS: *So let's get down to business. Is it lucrative?*

SK: It is lucrative. For a commercial shoot, we bill on a floating scale, based on the size of the crew, including the talent. Part of the use contract includes paying for an employee to be on-site at all times during filming. We require one employee for every 25 crew members. This is in addition to a location fee. We are also strict with our fees. We always charge a half-day minimum, no matter how little time is actually spent in the Prison.

LMKS: *Is the fee structure different for different purposes?*

SK: Yes. For documentaries about the building, access is free. For still photography, the fee is a little less than for commercial shoots.

LMKS: *What is the most interesting part of making movies in the Prison?*

SK: It would have to be during *Return to Paradise*. It was fascinating to watch the filming. Do you know, they can't mix artificial and natural light? It has to be one or the other. The crew liked the building because of the light. But, they put tents over the buildings in which they were shooting and used stadium lights to simulate natural light. In real life, it looked cold and blue but in the movie, it was very convincing.

Another interesting part of making that movie was trying to make the Prison look

like tropical Malaysia in Philadelphia in December! The poor extras were in shorts, tank tops, and sandals and were constantly sprayed with water to look like they were perspiring. They had to suck on ice cubes so their breath wouldn't show! We were all bundled up watching—and the cold quickly moves through your feet in the Prison in winter.

I also liked watching the way they covered things. They used shelves to cover radiators because there would be no radiators in Malaysia. The paint matched perfectly; it was even peeling paint. They also extended walls. You would tap on them and they would be Styrofoam. They also built a guard box onto the front of the Prison and perfectly matched the stone.

Another interesting thing was the Jaguar car used for a scene in the movie. A Jaguar mechanic travelled from New York for the days they used the car. It may seem like an expensive thing to have a mechanic just in case, but if the car breaks down, there would be 180 people standing around. It's all about time and making things faster and smoother.

LMKS: *Did you keep any of the sets?*

SK: We photographed the additions but didn't keep any.

LMKS: *How long did it take to shoot Return to Paradise?*

SK: It took 15 days. Of course, the Prison had to be closed for all 15 days, so we would never do this during tour season. We have done shoots when the Prison is open in restricted areas that are not on the tour. We would never consider closing the site from tours or doing anything that would disturb the tour program. Film shoots support the museum with money but not the other way around.

LMKS: *So, what are the benefits of film-making at a historic site?*

SK: A great thing about the making of *Return to Paradise* was what the crew left behind. When the Prison was closed, the City of Philadelphia sold off the metal doors for scrap. The film crew replaced the doors with balsa wood and did an absolutely convincing job of accurately creating the historic appearance. The original doors were 400 pounds and the new ones are 10 pounds and much easier to use for

our purposes. While this isn't a recommended preservation treatment, we at least have functional doors.

The publicity is also good but we do it mostly for the money. The year we did *Return to Paradise*, we realized significant revenue from the project. So much of our money is restricted, it is rare to get a big chunk of money to use for basics like keeping the lights on and cleaning the bathroom. No one wants to pay for toilet paper!

LMKS: *Do the benefits of filming outweigh the costs to the site?*

SK: They don't. Part of the cost for filming pays for our employees. The crew of *Return to Paradise* had 180 people on crew which we weren't ready for so they ended up getting away with murder. We never saw that happen before and hope never to see it again. On another note, film making is a different experience for different property types. If our site was a small house museum, I would be very nervous, but this building isn't fragile so it works well for movies.

LMKS: *What are some of the dangers to the site that your colleagues should be aware of?*

SK: Film crews take a toll on the building and there is no getting around it. At the Prison, it is not so visible because there are no pristine surfaces. Of course, with 180 people crawling around, it can take its toll. In the early days, we didn't read them the riot act. Now, the rules are very clear upfront and we review guidelines carefully. The film site manager should also identify a person on the crew who will be responsible for the actions of all of the crew so they have to police themselves and you only have to formally deal with one crew person. One experience we had with the crew of *Return to Paradise* was funny. It was made clear to the crew that the Prison gate was to be manned or locked at all times. The second time we found the gate unmanned and unlocked, we padlocked the gate. They solved this issue among themselves quickly. Getting them to identify fault and responsibility within their own group forces them to be accountable.

Drafting a good contract is also VERY important. In ours, we state that the renter can't tape or nail to any surface, there can be no open flames of any kind, and no

smoking. We also specify in the location agreement or contract that we can end the shoot at any point for any reason. Finally, you must make the renter get a certificate of insurance. In our case, the City of Philadelphia as owner is an additional insurer.

LMKS: *How do you feel about how the Prison is depicted in film or photography?*

SK: In *12 Monkeys*, the site was unrecognizable as a prison. We were amazed that they built a soundstage they could have built in London. Maybe the Prison was just mood for the actors.

In *Return to Paradise*, it was really wonderful how they captured the mood of the place even though it was supposed to be in Malaysia. Again, they were here for the character of the Prison. They did some amazing things in the filming, though. They took out the whole streetscape, which was crazy but a lot of fun. Besides the buildings, they removed their trailers, too. But if you look closely in the movie, they matted the foreground and side but forgot the distance so you can see the London Grill restaurant in the background!

LMKS: *Do you market your film experience?*

SK: No, not really. We do mention it on tours though. We also had a film night during the Sonoco Welcome America

Festival last summer. We showed *12 Monkeys* in the parking lot adjacent to the Prison and over 800 people attended.

LMKS: *What have you learned from your experiences?*

SK: Start negotiations high for site fees. When you ask for the fees, you can't just be vague. Their heads should snap back. If they don't, you've asked for too little. For *Return to Paradise*, two guys came into the office with cameras in a black bag and said they were filming a small film. We didn't know and negotiated from that. They ended up renting two floors of the Wyndham Hotel for the film! They would have been willing to pay three times more than we asked.

No one that big has come back ...yet. It will happen. You just never know how much they can afford.

LMKS: *Sean, thanks for talking with me. As we end, what advice would you leave for your fellow NHL stewards looking to get into the film location business?*

SK: First, insurance is essential—\$1million per occurrence, \$2 million total.

Second, wearing ID tags for crews should be mandatory and in the contract.

Third, have a primary contact on the crew who is responsible for the rules.

Finally, get a big security deposit.

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Filming at Eastern State Penitentiary, Philadelphia.
Photo courtesy Eastern State Penitentiary.